

FALL NUMBER

The New Amberola
GRAPHIC

FALL, 1975
Issue No. 15

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Fall, 1975

THE NEW AMBEROLA GRAPHIC

Issue No. 15

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.....
- NEW BOOKS FOR SALE -

MUSIC BOXES: A Guide for Collectors by David Tallis. An excellent guide to this fascinating hobby. Profusely illustrated, several in color; 143 pages, hardbound. Originally published at \$7.95 \$4.25, ppd.

NOBODY - The Story of Bert Williams by Ann Charters. This hard-bound edition originally sold for \$6.95 when published in 1970. Contains copies of sheet music, several pictures, and a list of Williams' records beginning in 1901. \$2.50, ppd.

The Diary of Thomas A. Edison - a facsimile of Edison's 1885 diary in his own handwriting, with additional pages of background information behind the diary. Contains over two dozen photographs; hardbound, 72 pages. Originally published at \$5.95. \$2.25, ppd.

.....
Plausible Situation Series - Situation No. 2

Our notepaper has several uses other than just for writing letters. For example, you know that bulletin board at the supermarket or laundromat? Think how much more attention your notice for old records and phonographs would get with a handsome illustration in the lower corner. Also, try leaving your name and address with antique dealers on a sheet of our notepaper instead of on an ordinary card. They're more liable to remember you when they get something of interest in.

Each package contains 40 sheets of white paper ($8\frac{1}{2}$ x $5\frac{1}{2}$) with an open-horn phonograph pictured in the lower left hand corner. There are 10 sheets of each design: Edison Opera, Eagle Graphophone, Zon-O-Phone (similar to Victor trade mark) and disc Graphophone. We do not supply envelopes as our paper is easily matched to ordinary white envelopes.

1 package, \$1.00, postpaid

2 packages, \$1.85, postpaid

3 packages, \$2.65, postpaid

National Music Lovers
Part One

3.
by
Dave Cotter

The National Music Lovers label (hereafter referred to as NML) has been a most interesting label to study. Musically, it contains good dance bands, jazz, operatic, popular vocals and (yes) even total trash. A small sampling of NML's recording talent would show Lou Gold's Dance Orchestra, Billy Jones and Ernest Hare, Fletcher Henderson, Sam Lanin, Irving Kaufman, Arthur Fields, California Ramblers, etc. Unfortunately, these names are masked by pseudonyms which makes identifying these artists rather difficult. The purpose of this (hopefully) continuing column will be to...

1. List all known sides this company produced
2. List all known master and take numbers
3. As almost all the artists used pseudonyms, a key part of this research will be determining the actual identity of these artists or musical groups. This will be accomplished by tracing the master numbers to the records they originated from.

A brief history of NML shows the company active from 1922 through 1927. It was a mail order company and the only way to acquire these records was to order a set (or series) of eight records at a time. Release numbers ranged from 1000 to at least 1208. If indeed that 1208 was the last records, one might quickly figure that the total output of NML was 209 records... or 418 sides. NOT SO!!! Many times a particular side would be substituted for another but yet keep the same release number. Also, NML would re-release a particular side and assign it a different release number.

NML's musical taste was quite varied. A look at the series would show.....

- 1000-1007 - Old Time Song Series
- 1008-1015 - Old Time Song Series (B)
- 1016-1023 - Hymns and Sacred Song Series (C)
- 1024-1031 - Operatic Song Series (D)
- 1032-1039 - Dance Series No. 1 (E)
- 1040-1047 - Dance Series No. 1 (F)
- 1048-1055 - Dance Series No. 1 (G)
- 1056-1063 - Dance Series No. 1 (H)
- 1064-1071 - Band and Concert Series (N)
(note: why this jumps to N, I'll never know. Also, all series following do not have any letter designation)
- 1072-1079 - Song and Dance Series
- 1080-1087 - Irish Song Series
- 1088-1103 - Dance Series (two sets for a total of 16 records)
- 1104-1111 - Novelty Series
- 1112- - Latest Song and Dance Series

Beginning with this issue, I will be listing details of the first series. Any additional information, comments, etc., will be welcomed and shared in forthcoming issues.

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NATIONAL MUSIC LOVERS Inc NEW YORK
- Old Time Song Series -
(Label Design: Gold Shield on Black Background)
1000 through 1007

- 1000 Philharmonic Trio (violin, 'cello & harp) - Sweet and Low (104-1)
ditto Schubert's Serenade (102-1)
- 1001 Hugh Donovan - Kathleen Mavourneen (101-2)
ditto Auld Lang Syne (102-2)
- 1002 Gladys Rice - Lullaby from "Erminie" (103-2)
Stellar Quartette - Old Black Joe (106-2)(also 106-1)
- 1003 Stellar Quartette - Love's Old Sweet Song (108-2)
Elizabeth Spencer - Old Folks at Home (113-2)
- 1004
- 1005 Jane Collins - Annie Laurie (114-1)
Hugh Donovan - Ben Bolt (116-1)
- 1006 Elizabeth Spencer - Last Rose of Summer (111-1)
Jane Collins - Comin' Thro' the Rye (115-1)
- 1007 Trinity Mixed Quartette - Nearer My God to Thee (possibly 105-1)
ditto My Old Kentucky Home (no visible master)
- - - - -

Does anyone have any information on NML 1004? As the three digit master numbers were probably NML's own, it would seem impractical to trace this particular series to it's original source... although one question does arise. The B sides of 1000 and 1001 have masters of 102-1 and 102-2. Both records have been rechecked and verified.

The following titles and masters have appeared on NML and are from Emerson or Emerson related recordings. Can anyone supply the name of the artist and the record as well as take numbers of these items?

Sally in Our Alley (male Quartet) (41837)
College Medley (male Quartet) (42000)
I Wonder What's Become of Sally (tenor) (42679)
Killarney (tenor) (41347)
Lord is My Shepherd (vocal duet) (41855 Or 41355)
Maytime (orch.) (42683)
Owl and the Pussy Cat (male Quartet) (41999)
Sleep Baby Sleep (yodel) (42001)
Why Live a Lie? (tenor) (42680)
Tosca - E lucevan le stelle (tenor) (41598)

All collectors having any NML discs in their collections are requested to send label data to...

Dave Cotter
225 Brookside
Santa Cruz, California 95060

Voices from the Past

by
Martin Bryan

A truly incredible thing happened last October 17th. I still find myself wondering if it really did happen!

The event was the (third?) annual get-together of Edison enthusiasts at the Edison National Historic Site in West Orange, New Jersey. A group of perhaps seventy people assembled in the old physics laboratory which now serves as museum, meeting room and offices.

I am reminded of one of Cal Stewart's famous stories, "Uncle Josh's Second Trip to the Metropolis", as this was the second year I found myself at the West Orange factory and the greater New York area. You undoubtedly have read Jim Walsh's account of the meeting last year in HOBBIES.

This year had all the makings of a disastrous evening. First of all, it had been rumored that Anna Case and Donald Voorhees would possibly be there. This was not the case, and there seemed to be something "missing" and even boring by having no new faces among the artists present. (What an unfortunate and foolish thought! Nothing could have been further from the truth.) Secondly, Jim Walsh, who highlighted last year's meeting, was unable to attend. Finally, a glance at the printed program indicated a very long evening.

The theme of the program was Recording Techniques, and it was divided into two logical portions: cylinder and disc. The evening was arranged by Mrs. Leah Burt with Ray Wile, Tim Brooks, Paul Charosh and Allen Koenigsberg responsible for the program. It was my personal impression that this program was much too long as well as too ambitious an undertaking.

The first half, devoted to cylinders, had an excellent sampling of various phases of the history of that type of record. We listened first to "Harry Hayward's Confession", a brown wax record from the mid 1890's, and proceeded through the years as recording techniques got better, to one of the final Edison Blue Amberols issued in 1929. This portion, devoted to 13 individual items with commentary on each one, would have made an outstanding program in itself. However, most of us present were anxious to get to the disc portion of the program which included talks by actual Edison artists. Unfortunately the clock ticked on as Tim, Ray and Allen talked on and on and on! As a result, that which should have been enlightening and enjoyable was merely painfully long.

When the cylinders were dispensed with we were well into the evening. It had gotten overpoweringly stuffy in the room and here and there people could be seen dozing! Could anything worthwhile happen? Read on!

Milford Fargo, the Ada Jones expert, proved that we were still awake and attentive. He explained that some years ago he was privileged to interview Walter Van Brunt (Scanlan) and he wanted to share some of this with us. He gave a good description, in Van Brunt's words, of recording before the horn with Ada Jones, which proved entertaining. His second story told of one of Edison's parties where Walter Van Brunt was asked to sing. "The Old Man," of course, had wanted to hear "I'll Take You Home Again, Kathleen." Van Brunt was tired of the song and wanted to do "Little Grey Home in the West" instead. The result was rather amusing and we have been promised a transcription of Milford's talk for a future edition of the GRAPHIC.

We then listened to a portion of a special disc entitled "Celebration of Edison Day: Panama-Pacific International Exposition, Edison Laboratory, 8:15 p.m. - 9 p.m., October 21, 1915." It was to be regret-

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ted that the record was damaged and the entire address could not be heard. There was speculation as to whether or not the speech had been transmitted via telephone wires to the recording head.

Next, we listened to the Ballet Egyptien, No. 3 by the Dann Trio. Lest you think an instrumental trio would only help to put people to sleep, rest assured that this was not the case. It was an excellent recording which featured an outstanding violin. Following the record Mrs. Rosalynd Davis Kaplan, the violinist, was introduced to the audience. She reminisced about the days when she was playing and touring New England with the Dann Trio. Mrs. Kaplan also recounted an amusing anecdote regarding her "discovery" by record collector, Merritt Malvern. It seems that Merritt placed an ad in the local paper requesting information as to the whereabouts of Mrs. Kaplan, but her husband thought it prudent not to answer! It's unfortunate that this excellent artists did not record more extensively.

The next recording artist to be featured was Ernest L. Stevens. Before he was introduced we listened to excerpts from three separate recordings of "Auf Wiedersehen Waltz" made with the famous 125 foot recording horn. Mr. Stevens answered questions from the audience pertaining to this unusual horn, and talked briefly of his association with Edison.

Then one of those incredible things happened. A man who was not even on the program was asked a few questions regarding the 125 foot horn. As a result he came to the microphone and talked for some ten minutes about the activities of the Edison company in the 1920's. Who was this well-informed person? None other than Edison's son, Theodore Edison! One of the most interesting things he had to say explained why his father had been opposed to electrical recording. It seems that he first listened to examples of it through earphones. In order for him to hear it, the volume was extremely high and as a result the sound was distorted. Through this unfortunate circumstance Mr. Edison's early opinion of electrical recording was unfavorable.

Our next star on the program was Edna White. After listening to her 1926 recording of "Then You'll Remember Me," Miss White spoke to the audience of her record-making days. She told of an exhausting workout when she first began with Edison in 1921 which resulted in the musicians being hired back a second day. She also told of an incident that happened when her husband, Torcom Bezazian, was recording for Victor. Apparently his voice was too strong for the recording mechanism and it was necessary to use the "Caruso technique" to make a decent record. This consisted of wadding cotton into the horn to cut down on the volume --- "Not as much as Caruso needed, though!" Miss White recalled.

Following Edna White, Ray Wile played a delightful record of "Cry Baby" by Gladys Rice and Betsy Lane Shepherd. When the record was over, he asked Miss Rice if she might like to comment on the horn technique of recording. She looked a little startled by his question, and we sensed that she wasn't prepared to say anything to the audience. What a surprise, though, when she said she had planned instead to sing a little song for us!

Now get the picture. You've loved Gladys Rice ever since you had a duet by her and Billy Murray and thought her name was Rachael Grant. You're sitting in the front row about eight feet from the microphone and all of a sudden she is in front of you SINGING! She first sang "Give Me Something to Remember You By" with all the expression and strength of a Gladys Rice fifty years younger. Words cannot express the excitement I felt - truly an emotional experience. After a thunderous applause (yes, seventy people can thunder!) she asked us if we could stand something funny. Could we stand it? We couldn't bear to see her sit down! She then went into the most amusing version of "Poor John" that has been sung in fifty years.

Now for a little surprise. She introduced one of her associates from her days at the Roxy Theatre --- "a man with a wonderful tenor voice, William Robyn." Mr. Robyn, who recorded hundreds of songs through the Twenties for several different companies, came up to the microphone (which he obviously didn't need!) and sang "The Sunshine of Your Smile." Again, we were taken back fifty years by the sound of his voice.

Back at the microphone, Miss Rice introduced the third member from the Roxy Gang, Douglas Stanbury. Mr. Stanbury sang a light-hearted Scottish song; his voice, a baritone, was extremely robust and youthful. Unfortunately his recording work was not very extensive. His name appeared on only one Victor record, a Nat Shilkret recording of "The Rogue Song." His Edison records, one of which we listened to last year, were never issued.

In the meantime, Miss Rice had found a seat conveniently located right next to mine. Would you be able to concentrate on the remainder of the program?

Following Mr. Stanbury's song we heard a half dozen records of the Twenties that illustrated various developments during this period. One was a rather novel advertising record which Edward Meeker made, for use in some sort of a coin device, in 1929.

The final record of the evening was an unissued lateral Edison disc by none other than the lady sitting next to me. The tune was "Ploddin' Along," recorded in April of 1929 (which was, incidentally, issued on Diamond Disc). I was most interested to note Miss Rice's reaction to the record, but was surprised to realize she didn't even remember making it! However, she thought the tune was rather pleasant and began doing little trills and harmonic melodies. Then came the part of the record in which the singer goes into the strains of "Deep River." Immediately Miss Rice began singing along with this (right next to me, mind you!) and do you know what? It was the same voice as on the record! Oh, there was a little more vibrato but all the other qualities of her voice were identical to those of 1929.

The program and emotional excitement over, there was an opportunity (though too brief considering it was after eleven o'clock) to chat with other collectors and the recording artists. Perhaps in a future issue I can pass along to you some of the things I learned (and I won't use quite so many exclamation points in doing it).

Needless to say, I'm still on cloud nine from the evening at West Orange. In spite of the overloaded program and the slow pace of the evening, it turned out more exciting than I could have imagined. It will certainly remain one of my most treasured memories.

- THE ROYAL TRUMPET -

Old-time recording and vaudeville artist Edna White has recently put together a half-hour taped program on the history of her instrument, the trumpet. This is a pilot tape of a proposed encyclopedia of all the musical instruments. The material that Miss White includes is well researched and interesting, which makes this a good gift for a musical friend as well as a meaningful memento of a veteran Edison artist.

Cassette, \$5.50, postpaid
Reel-to-Reel, \$6.50, postpaid

Submit orders to: Edna White Chandler, 9-B Bradford Drive, Greenfield, Mass. 01301. Tapes will be shipped from Merritt Sound Recording, Buffalo.

MORE ON EARLY DEMONSTRATION RECORDS

Tim Brooks

Some new information has come to light as a result of reader response to the article on early demonstration records, in the last issue. In response to the question whether anyone had seen a number higher than 303 in the "stamper" position on any Columbia pressings of the early 1910's, reader Anton Johannes of Wallkill, New York, reported a 329 on his copy of the 1910 demonstration disc, and Byron Taylor of Boise, Idaho, a 374 on his copy. If the thousand-copies-per-stamper theory is correct (and this is highly speculative), this would mean at least 374,000 copies were pressed. In any event, the stamper number reported by Mr. Taylor is more than twice as high as any I have seen on other Columbia issues of the period, and at least ten times higher than most. The 1910 Demonstration Disc evidently had a enormous "press run".

Regarding the 1917 Pathe demonstration record, several readers have expressed the opinion that the speaker is not Louis J. Winsch but veteran recording artist Russell Hunting, who was at that time manager of Pathe's American operation. George Blacker has provided a tape comparing Hunting's 1918 Pathe recording, "Arrival of the U.S. Troops in France", in which Hunting delivers a short speech with the demonstration announcer. They certainly sound like the same man. So does baritone Winsch, on the latter part of the demonstration record, but the similarity must be coincidental. In case you are thinking that Winsch and Hunting might be the same person, they weren't. Winsch had a fairly extensive recording career of his own, appearing on Pathe, Lyric, Crescent and even Victor under his own name and a number of pseudonyms. A picture of him in the August, 1917 Victor supplement is clearly not that of Russell Hunting. In any event, it would have been a bit bizarre for the manager of Pathe to be recording for Victor!

Finally, Ray Tump of Milwaukee, who provided valuable assistance when I was originally preparing the article, has promised a tape of the earliest demonstration record of all, "On the Gramophone" by George Graham (Berliner 637W), so perhaps we will eventually have a transcript of that. Ray states that Graham's recitation is a poem.

My sincere thanks to those readers who wrote regarding the article. It is remarkable how much early record history can be pieced together when everybody helps!

-- Tim Brooks
Oct. 6, 1975

—————> NOTICE <—————

Due to impending postage rises as well as increases in costs in all other phases of putting together the GRAPHIC, it will be necessary once again to raise subscription prices.

Also, in order to maintain our circulation at a more stable figure, we have decided to take subscriptions on the basis of eight issues only.

Therefore, after the first of the year all subscriptions and renewals will be \$2.25 for eight issues. We trust you will understand our position in this matter, and we will strive to give you your money's worth in every issue.

Until the first of the year, any subscriber may renew at the current rate (90¢/\$1.75), whether his current subscription renewal is due or not. Maximum renewal at this rate is eight issues.

by Dennis Tichy

A couple of weeks ago at one of our local flea markets, I ran across a table where a dealer had two piles of records. I usually ask first what the price is. This system works a lot better than pulling out six or seven records and then letting the dealer name his price. If he has any brains at all, he will notice you have already created a demand, and all he has to do is name his price.

Anyhow, I was told that all the records were 25¢ except for the one record in the second pile which was \$5.00. "How come?" I asked. "Oh, we had a record collector here this morning and he told us this was the first record Bing Crosby ever made. He said it was a collector's item." Now isn't that nice. Some dummy record collector with more mouth than brains has done it to us again.

I don't know how many collectors there are in the U.S., but it is pretty obvious that some of them don't use much common sense in antique shops and flea markets. They like to talk and talk and talk. Education is a wonderful thing, but when we start educating antique dealers instead of other record collectors, there is something wrong with this hobby.

I doubt there is any other hobby in the world that offers so much enjoyment for so little cost. I know there are collectors who think nothing of paying \$25 to \$50 for a record they want, but generally most of us really have a ball going through the dime and quarter stacks at flea markets and antique shops. And the treasures we find there make it more than worthwhile.

But in the past few years I am finding it harder and harder to find those dime and quarter stacks. Instead I keep hearing the term "collector's item" and all I know is that those "collector's items" look suspiciously like last year's quarter stack. For this we can thank a handful of record hogs who think nothing of plunking down any price a dealer asks just because they see something they want. These are generally the same people who love to stand there and educate our natural enemy---the dealer. We are killing ourselves with our own self-inflicted wounds. As soon as a record collector pays 50¢ for a record worth only 25¢, he has upped the ante for all of us. It may not seem like a big deal at the moment, but no antique dealer is going to sell his records for 25¢ when some sucker wants to pay him 50¢.

Let's put a stop to this nonsense before we all wind up paying \$1.00 a record. FIRST---just look at the records. You're not running a sight-seeing bus, and the dealer doesn't need an explanation on which was Bing Crosby's first record and how much it's worth. SECOND---once we find what we want, dicker like crazy. It will keep the cost of our hobby lower, and you'll be able to buy more records with what you save. THIRD---before we run to a professional record dealer who will gladly auction off what we want, take a look around your neighborhood to see if there are any other collectors who might help you out. FOURTH---let's give each other a break. Very few of us make a living selling records, but we all enjoy them or otherwise we'd be collecting butterflies. Play fair with each other and give your buddy a deal instead of a shafting. That way we'll all be able to enjoy this hobby at the lowest possible cost.

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Some interesting thoughts! You may wish to contact Mr. Tichy at
3749 Meadowbrook Road, Murrysville, Pennsylvania 15668

WAS I THE FIRST TO BROADCAST RECORDS?
or, A Red Letter Day in Broadcast History

by Bob Stone

Radio broadcasting dates, as we know, from 1920. I recall the evening, not long after its advent, when the brave new world of radio was first made manifest to me as, through earphones, I luxuriated in the strains of a volunteer firemen's band from a distance of over five hundred miles, courtesy of KDKA, Pittsburgh.

However, over a year before the first official radio broadcast, I had already anticipated the new medium, having myself, in 1919, transmitted airborne music. True, there had been previous attempts by others, but from such trivial motives as public entertainment or technological advance. My experiment, on the other hand, was purely a labor of love--my First Love, in fact.

Not to be coy about my age, I was eleven years old in 1919, and seriously smitten. Being (like the bridegroom-elect of Scott's fair Ellen before she eloped with the more enterprising Lochinvar), "a lag-gard in love," I was minded to declare my passion indirectly by serenading the girl in approved troubadour fashion. One serious drawback was my utter lack of proficiency on the customary guitar. (Four years later I had mastered several of the more common chords on the banjo-ukelele, but by that time my affections had become monopolized by Pearl White.)

After brooding for some time on ways and means, I was struck by a happy inspiration: why not serenade her by telephone? Accordingly I wheeled the Columbia Grafonola into position, with its cornucopia-shaped horn close to the mouthpiece. After ascertaining that She was at home and in a receptive mood, I led off with the loudest record in the family collection: the Avalon Waltzes, played by Arthur Pryor's Band.

Several selections followed, but eventually a complication arose. The Stones shared a party line with several other households, and the inevitable occurred: somebody picked up the telephone to make a call and was understandably startled at receiving a blast of music in one ear. Shortly afterward the Telephone Company got into the act; and I was cordially invited, by parental decree, not to repeat the experiment.

As for the young lady, she later contracted a far more advantageous match, and is at present the wife of one of the more opulent advertisers on tv channels 6 and 13.

With the airing of this episode, we may now consider the history of music broadcasting to be substantially complete.

* * * * *

ZON-O-PHONE: A FINAL PLEA!

Research on the Zon-O-Phone label is progressing nicely with just a few gaps to be filled in. The eventual result will be the publication of a significant book on this obscure, early label. If you have not already done so, would you contact Bill Bryant regarding your Zon-O-Phones? Also, if you have any Oxford discs from Zon-O-Phone he would like to hear from you. It is not necessary to make a long, tedious list of titles, etc. Just send him a list of catalogue and matrix numbers and he'll get back to you.

Write: Bill Bryant
1046 Congress Street
Portland, Maine 04102

CANADIAN VICTOR 216000 SERIES
by J. R. Tennyson
(Cont. from Issue 14)

216171	9/20	The Trumpeter	Paul Dufault
		Open the Gates of the Temple	" "
216172	9/20	There's a Long Long Trail	Charles Harrison
		Life	Will Oakland
216173	9/20	The Love Nest - Medley Fox Trot	Coleman's Orchestra
		So Long, Oo-Long - Medley Fox Trot	Raderman's Novelty Or.
216174	9/20	La Paloma; Funiculi Funicula	Nathan Glantz (sax)
		O Sole Mio; Maria Mari	" "
216175	9/20	The Love Nest	Charles Harrison
		Don't You Remember the Time?	" "
216176	9/20	Any Time, Any Day, Anywhere	Coleman's Orchestra
		Sudan - Fox Trot	" "
216177	0/20	Pretty Kitty Kelly	Hugh Donovan
		Tripoli	" "
216178	9/20	It's Only a Dream of the Past - One-Step	Diamond Trio
		Mary	" "
216179	9/20	In Sweet September	Crescent Trio
		Marion	Shannon Four
216180	9/20	My Dixie Rosary	Lewis James
		Little Town in the Old County Down	Charles Hart
216181	10/20	The Lass o'Killeam	Hugh Donovan
		A Breath of Old Ireland and You	" "
216182	10/20	Gra-na-da - Castillian Fox Trot (Med.)	Raderman's Nov. Or.
		Bells - Medley Fox Trot	" "
216183	10/20	Southern Medley	Shannon Four
		The Cornfield Medley	Peerless Quartet
216184	10/20	When I Looked In Your Wonderful Eyes	Crescent Trio
		Mammy's Good Night Lullaby	" "
216185	10/20	Just Like a Gypsy - Medley Fox Trot	Coleman's Orchestra
		Wild Flower Waltz - Medley	" "
216186	10/20	Jean - Medley Fox Trot	Diamond Trio
		The Moon - Fox Trot	" "
216187	10/20	Tired of Me	Charles Hart
		Down the Trail to Home Sweet Home	Hart and Shaw
216188	10/20	Whispering - Fox Trot	Yerkes Blue Bird Orchestra
		Dance-O-Mania - Fox Trot	" " " "
216189	10/20	Rock of Ages	Trinity Quartet
		Lead Kindly Light	Peerless Quartet
216190	10/20	Hold Me - Fox Trot	Yerkes Blue Bird Orchestra
		Frog's Legs - Fox Trot	Yerkes Saxophone Sextette
216191	10/20	Macushla	Hughes Macklin
		I'll Take You Home Again Kathleen	" "
216192	10/20	That Naughty Waltz	Vivian Holt and Lillian Rosedale
		Sweet and Low	" " " "
216193	10/20	You Tell 'Em - Medley Fox Trot	Harry Thomas Trio
		Tripoli - Medley Waltz	" " " "
216194	11/20	Cohen Talks About the Ladies	Monroe Silver
		Cohen at the Movies	" "
216195	11/20	Kismet	Yerkes Blue Bird Orchestra
		Any Place Would Be Wonderful with You - F.T.	Diamond Trio
216196	11/20	Peanuts	Charles Hart and Elliott Shaw
		In Old Manilla	" " " "
216197	11/20	Scandal Walk	Yerkes Blue Bird Orchestra
		Just Like the House that Jack Built -	" " " "

12.

216198	11/20	There's No Other Rose 'ike You	Glandon Roberts
		Venetian Dreams	Charles Hart and Lewis James
216199	11/20	Scotch and Soda - Fox Trot	Harry Thomas Trio
		Idle Dreams - Medley Fox Trot	" " "
216200	11/20	Su-Ez-Za - Medley Fox Trot	Coleman's Orchestra
		You Promised Me - One-Step	Raderman's Novelty Orchestra
216201	11/20	The Rosary	Paul Dufault
		Invictus	" "
216202	11/20	Thank God for a Garden	Paul Dufault
		Dreams	" "
216203	11/20	The Japanese Sandman - Fox Trot	Raderman's Novelty Orch.
		Silver Water	" " "
216204	11/20	Avalon - Fox Trot	Raderman's Novelty Orchestra
		Hiawatha's Melody of Love - Med. Waltz	" " "
216205	10/20	I'm In Heaven When I'm in My Mother's Arms	Lewis James
		I'll Be With You in Apple Blossom Time	" "
216206	10/20	Tell Me Little Gypsy	Lewis James
		Like We Used to Be	" "
216207	12/20	Old Hundred (All People That on Earth do Dwell)-Peerless Q.	Peerless Quartet
		Now the Day is Over	Peerless Quartet
216208	1/21	The Simple Simon Party	Billy Murray
		Swing Along	" "
216209			
216210	12/20	My Little Bimbo Down on the Bamboo Isle	Billy Murray
		Diddle-de-un-te-dum	" "
216211	12/20	I Want to Go to the Land Where the Sweet Daddies	
		Grow - One-Step	Raderman's Novelty Orchestra
		I'll Be With You When the Clouds Roll By - Harry Thomas Trio	
216212	12/20	Old Pal (Why Don't You Answer Me?)	Lewis James
		Avalon	" "
216213	12/20	Whispering	Lewis James
		The Love Boat	" "
216214	1/21	There's a Vacant Chair at Home Sweet Home	Joseph Phillips
		Take Me	" "
216215	12/20	Salonica - Fox Trot	Coleman's Orchestra
		Beautiful Faces (Need Beautiful Clothes)	" "
216216	12/20	Let the Rest of the World Go By - Waltz	Coleman's Orch.
		Buggy Riding - Medley Fox Trot	" "
216217	12/20	Cuban Moon - Fox Trot	?
		June - Medley	?
216218	1/21	Scenes Alsaciennes - Part III	Moretti Trio
		The Herd Girl's Dream	Cumberland Trio
216219	1/21	Because	Hughes Macklin
		A Dream	" "
216220	1/21	My Home Town is a One Horse Town	Billy Jones
		Jinga Bula Jing Jing	" "
216221	1/21	Lindy	Jack Sharp, assisted by Kid Bell
		All She'd Say Was Umh Hum	" " " " " "
216222	1/21	Fair One and Old Fashioned Garden	The Melody Men
		The Broadway Rose	" " "
216223	1/21	Annie My Own - Fox Trot	Raderman's Orchestra
		Caresses - Fox Trot	" "
216224	1/21	In a Monastery Garden	His Master's Voice Orch. & Chorus
		Minuetto and Barcarolle (from "Tales of Hoffmann")	Henri's Orchestra
216225	1/21	Will You Remember or Will You Forget?	Lewis James & Chorus
		Old Fashioned Garden	" " " "

216226	1/21	Pitter Patter - Waltz	The Melody Men
		Darling - Fox Trot	" " "
216227	12/20	Feather Your Nest	Mario Peri (accordion)
		Margie and Palesteena	" " "
216228	1/21	Stop It! - One-Step	Diamond Trio
		I've Got the Blues for My Kentucky Home	Van Eps Quar.
216229	2/21	Nelson's Gone A-Sailing	Joseph Phillips
		The Sea Makes a Man a Man	" "
216230	2/21	The Hula Blues - Fox Trot	Van Eps Quartet
		The Wedding Blues - Fox Trot	" " "
216231	2/21	Susan, The Japanese Sandman, Avalon - F.T.	Mario Peri
		Rock-a-Bye, Mammy, and Jinga Bells	" "
216232	2/21	Rigoletto - "Woman is Fickle"	Hughes Macklin
		For You Alone	" "
216233	2/21	Feather Your Nest - F.T.	Joseph Knecht's Waldorf-
		Marimba - Fox Trot	Astoria Dance Orchestra
216234	2/21	Dolly, I Love You - Fox Trot	Henri's Orchestra
		Just Snap Your Fingers at Care and Love Flower - F.T.	The Melody Men
216235	2/21	Broadway Rose - Waltz	Joseph Knecht's Waldorf-
		Margie - Fox Trot and One-Step	Astoria Dance Orchestra
216236	2/21	A Young Man's Fancy - Fox Trot	Joseph Knecht's Waldorf-
		Russian Rag - One-Step	Astoria Dance Orchestra
216237	2/21	She Gives Them All the Ha! Ha! Ha!	Billy Jones
		Oh Gee! Say Gee! You Ought to See My Gee Gee from	
		The Fiji Isle	Billy Jones
216238	2/21	Casey at the Dentist	Russell Hunting
		Casey Takes the Census	" "
216239	2/21	Feather Your Nest	Lewis James
		Margie	" "
216240	2/21	Broadway Rose	Charles Harrison
		Rose	" "
216241	2/21	My Bonnie Lassie	Charles Hart and Chorus
		Why Don't You	Charles Harrison
216242	2/21	Rose of My Heart - Fox Trot	Harry Thomas Trio
		Grieving for You - Fox Trot (voc: Gus Hill)	" " "
216243	2/21	The Love Nest	Albert Chamberland
		Let the Rest of the World Go By	" "
216244	3/21	Red Rose	Lewis James
		Lassie o' Mine	Charles Harrison
216245	3/21	Come Back to Jumbo Gumbo	Billy Jones
		When You Look in the Eyes of a Mule	" "
216246	4/21	Take Me - Fox Trot	Harry Thomas Trio
		In Old Manilla - Fox Trot	" " "
216247	3/21	Toodles - One-Step	Diamond Trio
		Pretty Miss Virginia	Van Eps Quartet
216248	4/21	Chili Bean and My Little Bimbo - One-Step	Mario Peri
		I'll Be With You in Apple Blossom Time - Waltz	" "
216249	3/21	The Bells of St. Mary's	Chamberland Trio
		I'll Take You Home Again Kathleen	" "
216250	3/21	Cohen on Prohibition	Monroe Silver
		The Bureau	Russell Hunting
216251	3/21	Christ Arose	Henry Burr and Peerless Quartet
		Christ, My All	Henry Burr
216252	3/21	Over the Hill	Lewis James
		Now I Lay Me Down to Sleep	" "

(to be continued)

14.

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1065	-	Laughing Love	New York Military Band
1066	-	Ma Curly Headed Babby	Harriet Bawden
1067	-	I'm Afraid Pretty Maid	Ada Jones and Billy Murray
1068	-	Oriental Rose	James F. Harrison
1069	-	U. S. Army Bugle Calls, No. 1	New York Military Band
1070	-	The Show Troupe at Pumpkin Center	Cal Stewart
1071	-	Ragtime Goblin Man	Arthur Collins and Byron G. Harlan
1072	-	'Tis all That I Can Say	Reed Miller
1073	-	Fireflies	American Standard Orchestra
1074	-	My Sumarun Girl	Walter Van Brunt and Chorus
1075	-	As We Parted at the Gate	Harvey Hindermeyer and Donald Chalmers
1076	-	Sauerkraut is Bully	George P. Watson
1077	-	Y Como Le Va - Tango	Edison Concert Band
1078	-	Take This Letter to My Mother	Will Oakland and Chorus
1079	-	A Night in Venice	Elizabeth Spencer and James F. Harrison
1080	-	Movin' Man Don't Take My Baby Grand	Billy Murray
1081	-	Passing Review Patrol	Fife and Drum Corps
1082	-	Lead Me to That Beautiful Band	Stella Mayhew
1083	-	That Slippery Slide Trombone	Premier Quartet
1084	-	Embarrassment	Mildred Reardon
1085	-	Romance from "L'Eclair"	Venetian Instrumental Trio
1086	-	Please Don't Take My Lovin' Man Away	Anna Chandler
1087	-	Shall You? Shall I?	Edison Mixed Quartet
1088	-	Where the Silvery Colorado Wends Its Way	Irving Gillette
1089	-	Black Diamond Rag	New York Military Band
1090	-	The Church in the Wildwood	International Association Quartet
1091	-	Remember Now Thy Creator	International Association Quartet
1092	-	What Did He Do	International Association Quartet
1093	-	The Riches of Love	International Association Quartet
1094	-	Blessed Is He That Readeth	International Association Quartet
1095	-	The Shepherd True	International Association Quartet
1096	-	Father Rhine March	Edison Concert Band
1097	-	Robin Hood - Favorite Airs	Edison Light Opera Co.
1098	-	Lady Angeline	Albert Campbell and Irving Gillette
1099	-	Come Back to Playland With Me	Manuel Romain
1100	-	U. S. Army Bugle Calls, No. 2	New York Military Band
1101	-	Just a Plain Little Irish Girl	Lottie Gilson
1102	-	I'll Take You Home Again, Kathleen	Will Oakland and Chorus
1103	-	Baby Mine	Elizabeth Spencer
1104	-	Moonlight Dance	American Standard Orchestra
1105	-	A Lovely Garden; and Because	Allen
1106	-	Star of the East	Harry Anthony and James F. Harrison
1107	-	The Opera Burlesque	Billy Murray and Chorus
1108	-	Rye Waltzes	National Promenade Band
1109	-	Goodbye Rose	Walter Van Brunt
1110	-	Two Rubes and the Tramp Musician	Steve Porter & Byron G. Harlan
1111	-	Drifting	Elsie Baker and James F. Harrison
1112	-	Silver Threads Among the Gold	William Dorn
1113	-	My Rose of the Ghetto	Maurice Burkhardt
1114	-	Take Thou My Hand	Edison Mixed Quartet
1115	-	Because I Love You, Dear	Charles W. Harrison
1116	-	The Scarf Dance	K. Bondam
1117	-	When Uncle Joe Plays a Rag on his Old Banjo	Arthur Collins and Byron G. Harlan
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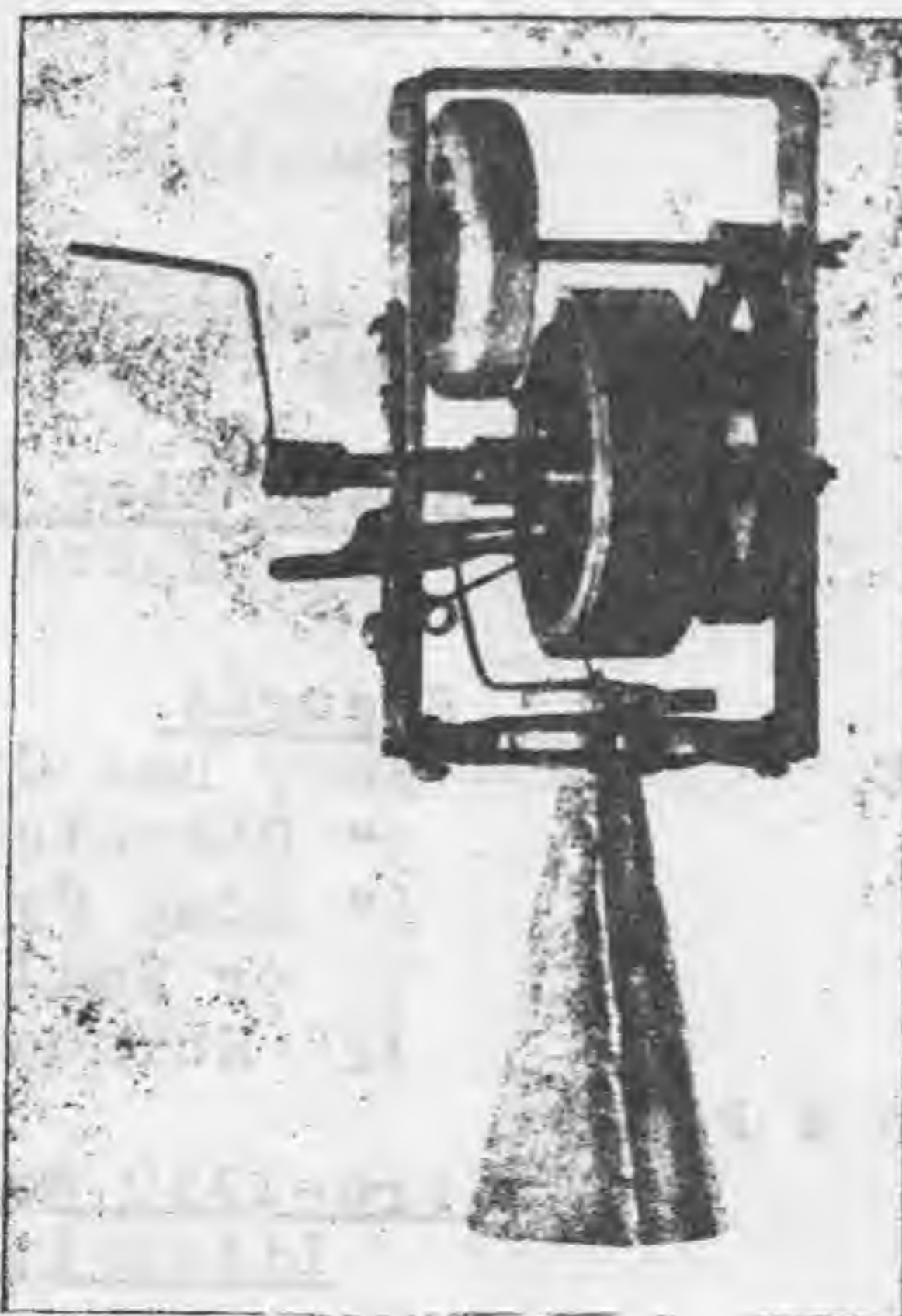
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